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Talking Snit

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9 FEATURE
TALKING SNIT

Why do Bloody Marys come with that tiny beer?
City Pages investigates.
By Emily Cassel

- 4 NEWS
THE SHORTLIST
Brewery boom
BLOTTER
The mean season
MULLEN
Sen. Karin Housley's
really bad book

- 15 DISH
BIG DADDY'S
St. Paul BBQ joint
could be moving
to bigger digs

- 16 A-LIST
PUPPY BOWL
AT BENT
BREWSTILLERY
Drink with dogs
in sports jerseys

- 23 FILM
10 MOVIES
COMING IN 2018
No shortage of
superhero flicks

- 25 THEATER
THE VOYSEY
INHERITANCE
A family and
financial drama
from Mosaic
- 27 FASHION
STREET STYLE
St. Paul Mayor
Melvin Carter's
Inaugural Ball
- 29 MUSIC
NICK HENSLEY
Showcases local
singer-songwriters
- 30 CRITICS' PICKS
- 31 CLASSIFIEDS
SAVAGE LOVE
CROSSWORD

cover credit
PHOTO:
Saint Dinette
by Lucy Hawthorne

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AMY HARRIS/INVISION/AP

THE STAT SHEET

\$33,000

Amount St. Paul will pay to
Fox 9 anchor Alix Kendall after police
illegally accessed her driver's license
information 225 times

53,000

Number of homes that could be heated
with the amount of solar capacity
Minnesota added last year

30

Number of breweries that opened
in Minnesota in 2017

3

Ranking of Mohamed among
the most popular names of babies
born at St. Cloud Hospital in 2017

**"As a guest I would sue the couple for trying
to sneak vegan food to me."**

Reader Susan Pitts responds to "St. Paul couple
sues wedding caterer for vegan 'disaster,'"
at citypages.com.

WHAT ABOUT US?

WITH THE SUPER BOWL nearing, Minneapolis leaders just can't seem to adequately pretend to care about those of us who live here year-round.

The city is closing roads around U.S. Bank Stadium a month before the event. On the big day, residents will be barred from using certain trains. Now comes the latest indignity: Your downtown parking pass may be revoked on game day.

Though some pay as much as \$1,440 a year for all-access parking, the city announced it's booting regular customers from ramps A, B, and C in hopes of gouging visitors. "It's me, not you," said a spokesman in announcing the kiss-off.

POPULAR STORIES

AT CITYPAGES.COM

Minneapolis **CLOSES STREETS**
for the Super Bowl, which is
33 days from now

St. Paul couple
sues wedding caterer for
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lands in Minnesota today

JESSIE DIGGINS:

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for Olympic gold

'NEW NYE'S' opens in
northeast Minneapolis next week

THE MEAN SEASON

North Loop tenants booted, staff fired after building sold

It wasn't so long ago that Riverwalk Flats, a trendy 96-unit apartment building in the North Loop with soaring ceilings and exposed brick interiors, was owned and managed by Twin Cities companies.

Longtime residents say the community at 50 N. Fourth Ave. had heart. Cedar Management paid attention to local crime trends and kept residents abreast of significant incidents. Live-in caretakers kept the property free of trash and the sidewalks shoveled. It was more-than-decent living for modest rent.

Then the owner, Minneapolis developer James Stanton, died. In mid-December, Riverwalk was sold to Seattle's Goodman Real Estate as part of a \$19 million deal, and Pinnacle Management of Dallas was brought in to oversee the day-to-day operations.

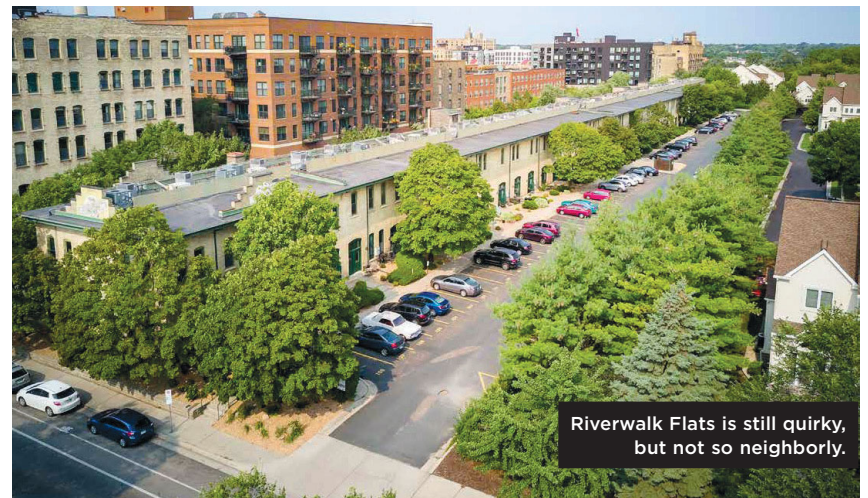
About a week before Christmas, all four caretakers were fired without notice. The resident property manager was asked to

reinterview for her job and to help smooth over the transition, but never heard back. In the days that followed, notices were wedged in tenants' doors, saying leases would not be renewed to allow for renovations that could net higher rents.

Maintenance was neglected, residents say, describing sidewalks that haven't been cleared since the sale, gutters bursting with ice, and litter scattered throughout the property. The maintenance equipment once used by the caretakers now sits unused in storage, they say.

"I know the North Loop is the hip new place and they are building like crazy, but along with the gentrification is the flip side of disregard for the people and place that has been," says one tenant who asked not to be named. "It rather breaks my heart."

For the caretakers and property manager, losing their jobs also means losing their homes.



Riverwalk Flats is still quirky, but not so neighborly.

CUSHMAN & WAKEFIELD

Rachel Meyer, a former caretaker, says the news made for gloomy dinner conversations over the holidays. She worried how she would make payments on a car she bought. When her washing machine started leaking and flooding her floors, she was forced to wait a week for maintenance to respond before paying hundreds out-of-pocket to have it fixed.

Former property manager LeAnn Patterson says it especially grates her that she

prepared an employee handbook and logs of all of Riverwalk's equipment and service vendors before she turned in her keys.

"It's been paralyzing for a lot of people," says Patterson, who hastily found a job in Ohio after nine years at Riverwalk. "I know other people who have been here longer than me. It's very disruptive to them. This is their home."

Neither Goodman nor Pinnacle responded by deadline. —SUSAN DU

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Rich Chick Lit

8 lessons from Sen. Karin Housley's really bad book

Karin Housley, wife of Hockey Hall of Famer Phil Housley, was never content to be just a jock's wife. She runs a successful real estate firm, Karin Housley Homes, and in 2012, became a Republican state senator representing the Stillwater area.

Housley is ambitious, relatable, warms a room like a fireplace, and has a last name Minnesotans know. Last month, she announced she would challenge DFL U.S. Sen. Tina Smith, who must defend the seat left vacant by Al Franken.

Housley is also a published author, a fact only vaguely acknowledged on her campaign website. In one way, her 2001 book, *Chicks Laying Nest Eggs: How 10 Skirts Beat the Pants Off Wall Street... And How You Can, Too!*, was ahead of its time. When less than half the country was online, Housley was inviting readers to her website, where she would teach them to form all-female investment groups like hers.

The book aged awfully. A woman following its advice would have lost money, misunderstood the economy, and played her small, wifely duty in setting the women's movement back 40 years. There are, however, some valuable lessons.

1.) Karin Housley is bad at writing.

Bird puns flutter on almost every page. Analogies are so tortured they would confess to anything. She repeats herself. Housley also likes to "throw in a big word to remind myself that I'm an author," an apparent reference to her use of "subsequent."

2.) She is worse at math.

As the self-proclaimed "dumbest woman on earth when it came to numbers," she

can't calculate out how much to pay the babysitter. She thinks \$100 is 11 percent of \$1,000, because \$1,100 looks like 11. This shtick might have appealed to some everywoman housewives. But seeing as Housley's two jobs in the U.S. Senate would be writing legislation and balancing budgets, these lessons are a troubling pair.

3.) Investing was easy when Karin Housley wrote this book.

Housley tells her readers their money will "work for you in ways you never dreamed of, without spending a lot of time." Indeed, Housley devotes big chunks showing readers how to get online, how to conduct meetings—"chicks," she observes, love to "chit-chat"—and where (Vegas!). The investing part is a slight portion, much of it cribbed from another book, which boils down to buying into big companies whose product you can understand. ("What's your favorite restaurant—Outback Steakhouse? McDonald's? Enough, you get the picture.")

4.) Investing was harder after this book came out.

There is a dramatic irony in watching Housley brag about owning Yahoo, Sun Microsystems, Nokia, Oracle, Cisco, and AOL. "How could [AOL Time Warner] not be the next big thing?" she asks. All of them perched perilously atop the dotcom bubble. Within six months of publishing, the bubble burst, and investors would've traded a share in any of those companies for a pair of gently used socks.

5.) Housley relates to women with money.

Among her many real-life examples to help "Chickies" understand basic market

principles: Imagine you're trying to pick the right plastic surgeon; imagine you're Karin Housley's cleaning lady; people buy Coca-Cola every day, but they probably only buy a new car... what, every couple years? One Chicks group member asks for help naming a golf course. Housley suggests investment groups take outings to "a hotel, a resort, a spa, Las Vegas, Aspen," to keep things fresh.

6.) But not the kind who get taken seriously.

According to this book, the most difficult part of investing is getting your husband's permission. Try "tiptoeing" around it. Say you "really don't understand" how it all works. "The key is to let him continue to think [money] is his world." Your husband "will try to discourage, or at least belittle" you. He should get points if he "looks you in the eye" after barely listening. Another financial strategy: "Stay perkier than your neighbor," so your husband doesn't run off with her.

7.) You would want Karin Housley as your friend.

She's funny, down-to-earth, and lively. She comes at a stiff topic with mirth and a ton of asides about wine, dessert, and her kids. Her group's online message diary finds members sharing about childbirth, a husband's hospital trip, a mother-in-law's death, reaching out across state lines to offer advice, prayers, and soulful comfort.

8.) But not your senator.

Don't expect to hear much from Housley about *Chicks Laying Nest Eggs* as she campaigns. A lot of people published invest-



Mike Mullen

ment advice books in 2001 they regretted by year's end. Few were packed with so much casual sexism and tone-deaf rich-gal privilege.

Karin Housley is, indeed, a businesswoman, and you're welcome to make a bid on the Woodbury property Karin Housley Homes has on the market ("bonus workout/theater room"). But you should reject Housley's pitch she's a model for ambitious women.

By the time this book hit shelves, Tina Smith had 15-plus years of experience in the commercial world, first at General Mills, then at a consulting firm that bore her name. She later ran DFL campaigns, then became an unflinching public face of Planned Parenthood as that organization was under fierce attack.

As a chief of staff, Smith's called shots in the halls of highest power in Minneapolis, then Minnesota. Now more than ever, Minnesota needs a U.S. senator with real-world experience, empathy for the needy, and genuine respect for women.

In Smith, we've already got one. ☐

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LUCY HAWTHORNE

Talking Snit

Why do Bloody Marys come with a beer chaser in Minnesota?

City Pages investigates. — BY EMILY CASSEL

The Bloody Mary beer chaser is nothing more than a hangover cure. Born in Wisconsin, the shooter-sized sample caught on because it eased all-day drinkers back into brews.

Actually, the “original” Bloody Mary was made with beer, not vodka. When bartenders across the Midwest made the switch to stronger spirits, the beer back stayed.

Well, not quite. What really happened is that a 1950s vodka shortage led bartenders—chiefly those in Minnesota—to ever so briefly sub in Grain Belt or Hamm’s. People liked it, so it stuck around after the shortage ended.

Or perhaps it’s just that when the spicy breakfast beverage came

into vogue, our delicate Midwestern palates needed a soothing brew to temper the heat?

Here in Minnesota, no brunch spread is complete without a small glass of beer nestled next to your Bloody Mary. Also called a snit, on some mornings it’s the scrappy little sidekick aiding your hulking, tomato-based hero in fighting off last night’s hangover. Others, it’s the cheeky first mate, steering you with a wink toward a day-drinking afternoon while the captain’s back is turned. It is, objectively, a very good idea.

Which is why it’s kind of weird that no one really understands why or where the practice began. What is certain is this: If you order a breakfast cocktail outside of the Upper Midwest, you won’t get a beer back.

“I grew up in Illinois, but I learned how to drink up here in Minneapolis,” says longtime Marvel Bar bartender and manager Tyler Kleinow.

COMING TO THE DAKOTA



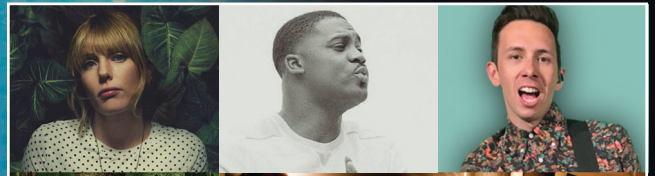
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AL JARDINE
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JANUARY 23-24



DAVINA AND THE VAGABONDS
JANUARY 25-26



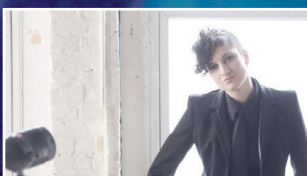
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ALMA

LUCY HAWTHORNE

"I remember tending my first brunch shift at Cafe Maude and an old-school server asking me for a snit, and I was just like, 'What the hell are you talking about?'"

It's not Kleinow's fault. "I travel all over the country for drinks, and it is a phenomenon here," adds Bittercube co-founder and proprietor Nick Kosevich. "Every time we do a program in another market, we'll always add these beer snits to the Bloodies, and people are like, 'What is that? Why are you doing that?'"

Kosevich doesn't really have an answer for them.

"I really wish I could tell you, 'Ah, yes, it was John P. Thomason from the Wind Down Bar in Kenosha, Wisconsin who first put a beer with it," he says, chuckling. "That's not a real thing. No one knows."

Well, hold on. Someone somewhere has to know, right? But a quick sift through our most reliable news-gathering site—Google—turns up little information. A handful of random people have posted to Chowhound's food forums asking if anyone outside of the Midwest is familiar with the concept. (They aren't.) There's a smattering of articles attempting to trace the origins, mostly from Wisconsin news organizations. Dave Sobelman of Sobelmans Pub N Grill in Milwaukee has been asked where he thinks the chaser comes from more than once, not that he's sure. "Best I can come up with, it's just a part of our culture," he once told Milwaukee Public Radio.

Experts don't have the faintest idea, either. We reached out to Theresa McCulla, the historian and beer scholar who has the enviable task of overseeing the Smithsonian's American Brewing History Initiative. McCulla was unsure, but recommended checking in with Christine Sismondo, who literally wrote the book on cocktails and sites related to their consumption: *America Walks into a Bar*. "Sorry, I have no idea!" came her swift reply. From the good folks at the Brewers Association to the bartenders and restaurant owners we

contacted right here in the Twin Cities, most got back to us with some variation of the same: "Never thought about it—no clue. Let us know what you find out!"

Here's the thing about cocktail history: A lot of it is really murky.

Before Prohibition, no one was really writing this stuff down. Kosevich explains this is the reason so many of the oldest drinks that we have historical data for appear to have been born at hotels—they at least kept recipes behind the bar so every bartender could make them precisely the same.

After Prohibition, things only got worse. Any forward momentum in cocktail culture came crashing to a halt; recipes were lost, formulas forgotten. "So when you go back and try to find things like the beer chaser—when did that happen?—there really isn't an answer," Kosevich says. "Any time we can't get a clear answer on something, we always just blame Prohibition."

We'll say, then, it's Prohibition's fault that Wikipedia's no help either. "It is a tradition in the upper Midwest, particularly in Wisconsin, to serve a Bloody Mary with a small beer chaser," says the site—the only sentence in its 1,300-word entry on Bloody Marys that makes mention of the phenomenon. The Wiki for "snit" doesn't clarify anything, proffering little more than its specifications: It's a "U.S. unit of volume for liquor equal to 2 jiggers, 3 U.S. fluid ounces, or 88.7 milliliters" that can also refer to "a beer chaser commonly served in three-ounce servings in high-ball or juice glasses with a Bloody Mary cocktail in the Upper Midwest states of United States." And that already sparse entry lacks etymological information. So where the heck does that term come from?

Minnesota beer expert Doug Hoverson, author of *Land of Amber Waters*, offers some assistance. "The 'snit' is almost certainly a corruption of the German word 'schnitt' (meaning cut)," he tells us. "The schnitt was a small glass... which would

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have been about a five-ounce glass.” That checks out—in fact, there are German biergartens that’ll serve you ein schnitt, for which the bartender tugs at the tap handle for just a second, filling your glass with a reduced-price half-pour.

But asked to weigh in on some of the theories surrounding how the snit-slash-beer-chaser got here, and alongside a breakfast cocktail, of all things, Hoverson is less confident.

“One reason—and this is on a highly speculative level—could be that saloons, taverns, bars... they needed to move product,” he says. “A lot of the pre-Prohibition saloons, of course, are doing the free meal with your five-cent beer... I suspect it may have been a way to keep beer moving and keep it fresh.”

He personally thinks the snit probably got its start after Prohibition ended—which makes sense, given that that’s when beer chasers started regularly accompanying spirits. So what about the vodka shortage theory?

Hoverson concedes that it’s possible. If we’re talking about the ’50s, the Cold War is heating up—“You have the Cincinnati Reds being changed to the Cincinnati Red Legs because of anti-Soviet fever”—and it’s possible some people would have decided that meant 86-ing vodka. “But then,” Hoverson adds, “you’d think they would have swapped in some other spirit. That sounds kind of like, ‘This is the story I heard when my grandpa and great uncle were talking.’”

Over at Marvel Bar, Kleinow has a different, more practical—and, we think, more plausible—take. The tiny beer isn’t actually a “chaser” at all. That’s a misnomer.

“You use the beer back not as a chaser, but as an additional ingredient to your Bloody,” Kleinow explains. “Basically, in my mind, the perfect Bloody should start out too spicy and too boozy. That way, you slowly add the light beer for dilution. Suddenly, after your second or third round, you’ve had enough booze to knock the shakes, and you’re ready to ease into the rest of the day with more beer on its own.”

Of course, even if he’s right, there’s so much we don’t know. Who was the maverick who started serving it? Which state gets to claim the credit? And why doesn’t this perfect pair exist on brunch tables outside of the Upper Midwest?

Maybe someone out there can say for sure. (Maybe they’re already penning us a furious email!) But it seems pretty likely that we’ll never find out. And maybe that’s okay.

“When it comes to cocktail history, there’s often more folklore and myth attached to it than fact,” Kosevich says. “And I think rightly so. We always say to never let the truth get in the way of a good story, and I think that is very true for the bar world.” ☐

A MARY FOR EVERY MOOD



LUCY HAWTHORNE

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WHEN YOU WANT TO GO WORCESTERSHIRE TO THE WALL

Hell’s Kitchen’s Jacked Up Bloody Mary Bar (Saturdays and Sundays, 9 a.m. to 2 p.m.) is no joke. The 35-foot-long build-your-own Bloody buffet is stocked with roughly 250 hot sauces, gourmet rim salts, and dozens of cheeses, meats, veggies, specialty olives, and other assorted garnishes. All yours for a cool \$14.95. *Hell’s Kitchen, 80 S. Ninth St., Minneapolis; 612-332-4700*

WHEN YOU’RE CRAVING CARBS

We never thought we’d describe a bagel as “cute,” but here comes Saint Dinette chef Adam Eaton, whipping up adorable mini everything bagels that perch atop your cocktail. (You won’t get one if you’re a late riser, though—they’re available on a first-come, first-served basis.) *Saint Dinette, 261 E. Fifth St., St. Paul; 651-800-1415*

WHEN YOU’RE BORED WITH THE BASICS

Mix it up with the Bloody at Lyn-Lake’s sleek gastropub and brewery Moto-i, where they sub in house-made rice wine for vodka. *Moto-i, 2940 Lyndale Ave. S., Minneapolis; 612-821-6262*

WHEN YOU WANT A MARY THAT’S A MEAL

Finnish Bistro rocks a sake Bloody too, and theirs can be gussied up with a \$5 grilled cheese skewer or “Hunter Stick” (salami, Swiss cheese, kielbasa sausage, and olives) or a \$6 “Finn Stick” (lox, swiss, salami, kielbasa, cucumber, pickled herring, and olives). Feeling particularly wild? Why not order all three! *The Finnish Bistro, 2264 Como Ave., St. Paul; 651-645-9181*



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LUCY HAWTHORNE

BIGGER DADDY'S

St. Paul's BBQ institution might get a new home
(at the same address)

It seems only fitting that the home of the massive Flintstone short rib sandwich might soon move into bigger digs.

Big Daddy's Old Fashioned Barbecue—a St. Paul meat institution—sits at the northwest corner of University Avenue and Dale Street. It's an intersection the nonprofit Neighborhood Development Center (NDC) has proposed redeveloping; the plan for the area calls for the tear-down of Big Daddy's current building and a few other nearby properties, most of which are already owned by NDC.

Taking their place: a six-story structure with units for senior housing, parking, and both green and commercial space. Big Daddy's (City Pages' best BBQ joint of 2017), would be able to return to its original location, but in a brand-new building.

The new owner of the 30-year-old Big Daddy's, Manuel Tacuri, is a longtime employee who worked under original owners Bob Edmond, Gene Sampson, and Ron Whyte for almost a decade. (He says they still stop in to say hi and see how things are going.) Tacuri is optimistic about the redevelopment proposal: "I think it's good for neighbors and customers," he tells City Pages. "New place, new building, new restaurant. I think everything is good."

Big Daddy's and NDC are no strangers. Gene Sampson went through NDC's entrepreneur training class, writing a thorough business plan for Big Daddy's. NDC later provided financial support in the form of loans to help the already popular business really take off.

NDC's goal is to support small businesses and entrepreneurs who may otherwise have difficulty finding training or funding. The organization offers classes in finance, web design, marketing, accounting, and more. They also work closely with entrepreneurs to create sound fiscal plans and offer financing options and incubator programs.

Edmond, Sampson, and Whyte took advantage of one of those incubators just a few years ago, working with NDC to translate and hone their smoking and barbecue operations from an outdoor to an indoor process.

With that kind of history, it's no surprise that Tacuri—along with fellow owners Fernando and Yolanda Plaza—wants to hang on to Big Daddy's location.

"This restaurant is in this area for many years," Tacuri says. Continuity is important. "Maybe next year they'll start new construction in this area," he adds. Should financing come together in a timely manner, NDC in fact does intend to begin redevelopment in March 2019, as reported by the Pioneer Press. For the duration of construction, Big Daddy's will ideally operate out of a temporary location, which has yet to be determined. (Here again, they'll have some help from NDC.)

But Tacuri is focused on returning to Big Daddy's original space when all is said and done.

"I really want to maintain the location for the customers," he says.

—THERESA J. BECKHUSEN



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A LIST

FRIDAY FilmNorth exhibits photography P. 17

SATURDAY Jungle takes on *Moby Dick* P. 20

SUNDAY Pups are welcome at Bent P. 21

WEDNESDAY 1.10

COMEDY

LIZA TREYGER

RICK BRONSON'S HOUSE OF COMEDY

In 2017, Lisa Treyger was named one of Rolling Stone's 10 Comedians You Need to Know. "I live in Hell's Kitchen and I do feel cool about it," Treyger tells an audience, "but I also share a bed with platonic female friend." In the early days of her standup career, she lived with her parents—at their insistence. They were patient and supportive, noting she was making progress each year, so they weren't upset with her career choice. "I was a receptionist at a hair salon for five and a half years," she explains to a crowd. "Where are my sociology majors at?" She also worked as a nanny. "I like working with kids because I've had pens thrown at me by adults," she states. "I'd rather be with happy kids. I always would bring them bubbles, and these kids would go nuts. For me to be that happy I'd have to be eating Brie cheese, watching *The Mindy Project*, and getting furiously fingered. All at once." Helping her charges with their homework, however, was not her forte. "Is that a decimal point? I can't help you." 16+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$48.95. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday** —P.F. WILSON

ART/GALLERY

A COMMON THREAD

TEXTILE CENTER

The annual "A Common Thread" exhibit showcases the talents of the Textile Center's many members. Works by more than 100 artists will fill the walls with a joyful abundance of fiber art. The non-juried collection reveals the many ways that fiber artists explore the form. There will be a wide variety of pieces, including stitchwork, woven items, dyed cloth, and wearable art. Experienced artisans



RUSS WHITE, LIBERTY (HANDCUFFS)

Russ White ponders cash and capitalism in "Loose Change."

along with artists newer to the medium will be part of the show, which highlights the craft and artistry of well-made pieces while also celebrating innovation and rethinking traditions. There will be an opening reception from 5:30 to 7:30 p.m. Wednesday, January 10. 3000 University Ave. SE, Minneapolis; 612-436-0464. **Through March 10** —SHEILA REGAN

COMEDY

COSTAKI ECONOMOPOULOS

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Last year at Acme, Costaki Economopoulos recorded his latest album, appropriately titled *Live at Acme*. "I'm looking forward to returning. It's easily one of the best comedy clubs in the country," he says. "Then I'll return to Minneapolis in February as a credentialed member of the media to cover the Super Bowl goings-on. If it can't be a Falcons

appearance, I'm rooting for the home team to be there." In 2017, the sports enthusiast saw his Atlanta Falcons and Georgia Bulldogs both make it to the playoffs in the NFL and NCAA, respectively. His football podcast, *Quick Snaps*, also continued to grow this past season. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday through Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday** —P.F. WILSON

THURSDAY 1.11

ART/GALLERY

LOOSE CHANGE: NEW DRAWINGS BY RUSS WHITE

HOPKINS CENTER FOR THE ARTS

Artist Russ White's latest series explores the meaning of the word "wealth." There's financial wealth, which can grant access to the material things that make life more pleasant. And then there is spiritual wealth, which is measured on a less quantitative, more fluid scale. For "Loose Change," White creates photo-realistic drawings of everyday people. These large works, inspired by the portraiture found on our coins and paper money, invite viewers to question their definition of wealth, and what it means in an era where the vast majority of us are financially in the have-not category. There will be an opening reception on Thursday, January 11, from 6 to 8 p.m. 1111 Mainstreet, Hopkins; 952-548-6485. **Through February 11** —JESSICA ARMBRUSTER

THEATER

OUT THERE: MERCURIAL GEORGE

WALKER ART CENTER

A bowl and flour sifter on an old card table. Bedding strewn on the floor. Some synth music and strobe lights. Montreal performer/choreographer Dana Michel moving haltingly around the stage. A former sports fanatic—she was a competitive runner and played football—Michel



SAMMY RAWAL

now makes solo works inspired by aesthetic disjunction, cultural disorder, sculptural practices, and what she calls “the bulimic logic of hip-hop.” *Mercurial George* is part of the Walker Art Center’s Out There 2018, which provides performance junkies with works beyond the norm. In Michel’s piece, realities are juxtaposed and time is multidimensional. Your senses and perceptions will be stretched. 8 p.m. Thursday through Saturday. \$25. 725 Vineland Pl., Minneapolis; 612-375-7600. **Through Saturday — CAMILLE LEFEVRE**

FRIDAY 1.12

ART/GALLERY

THE NORTH MOBILE PHOTOGRAPHY EXHIBITION

FILMNORTH

Several years ago, a cultural branding effort was undertaken in the Twin Cities to change our geographical nomenclature from Midwest to “the North.” While that hasn’t completely taken hold, some of us are still adamantly referring to our location as the North. That goes for FilmNorth, too, where the small but mighty Marsden/Gustafson Gallery resides. This winter, they held a competition asking participants to submit photography that communicates their concept of North. The results are in. Photographer Pei Ketron selected 60 images that include stunning landscapes in all seasons, as well as cultural iconography, animals, and sports. Among the image makers are Susan Biggs, Ali Inay, Shinano Emanuele Katagiri, and Cate Vermeland. There will be a public reception Friday, January 12, from

5:30 to 7:30 p.m. 550 Vandalia St., Ste. 120, St. Paul; 651-644-1912. **Through January 30 — CAMILLE LEFEVRE**

THEATER

A STEADY RAIN

GREMLIN THEATRE

Thanks to the casting of Daniel Craig and Hugh Jackman, *A Steady Rain* was a sensation on Broadway in 2009. The piece is a claustrophobic character study involving two emotionally crippled Chicago cops. Childhood friends, the men have developed a co-dependent relationship, as recovering alcoholic Joey follows the lead of the domineering Denny, a supposed family man whose marital commitment is as pliable as his sense of ethics. When a shocking event triggers Denny’s reckless impulses and incites a succession of tragedies, Joey is compelled to weigh loyalty against self-preservation. Bracingly written by Keith Huff, known for his work on *House of Cards* and *Mad Men*, *A Steady Rain* recounts spiraling corruption via alternating monologues, as Denny and Joey attempt to placate interrogators. As such, the hardboiled narrative offers a showcase for the formidable acting of Dustin Bronson and Peter Christian Hansen. Under the direction of Ellen Fenster, the intensity of this Gremlin Theatre production will likely be further heightened by the intimate staging, allowing audiences a close view of shared madness. 7:30 p.m. Thursdays through Saturdays, plus Monday, January 22; 3 p.m. Sundays. \$28. 550 Vandalia St., St. Paul; 888-718-4253.

Through February 3 — BRAD RICHASON

CONTINUED ON PAGE 20 ►

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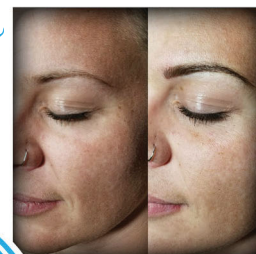
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SAT: JD MCPHERSON, RON GALLO, LADY LARK, REINA DEL CID

JAN 21
STICK FIGURE
ABOVE THE STORM TOUR
WITH TWIDDLE, IYA TERRA

89.3 THE CURRENT AND TGNP PRESENT
JAN 26
ANDREW BRODER & PEOPLE
2018 RESIDENCY FOR MUSIC AND ACTION
FT. LOW, FOG, MARIJUANA DEATHSQUADS, IN // VIA, MIDNITE EXPRESS

JAN 27
DRIVE-BY TRUCKERS
WITH LILLY HIATT

CITIES 97 PRESENTS
FEB 08
ZZ WARD
WITH BLACK PISTOL FIRE, BILLY RAFFOUL

FOREVER YOUNG PRESENTS
FEB 09
BUMP N GRIND: THROWBACK R&B DANCE PARTY VALENTINE'S EDITION
FT. ANDER OTHER, DJ FLIPSTYLE, AND MORE

RADIO K AND SMITTEN KITTEN PRESENT
FEB 10
DADDY: QUEER VARIETY SHOW
WITH NICK JORDAN, DJ KEEZY, MARCEL MICHELLE MOBAMA, WILL SHERIDAN, AND MORE

FEB 11
BLACK REBEL MOTORCYCLE CLUB
WRONG TOUR 2018
WITH NIGHT BEATS

FEB 13
NECK DEEP
WITH SEAWAY, SPEAK LOW IF YOU SPEAK LOVE, CREEPER

FLIP PHONE PRESENTS
FEB 14
FEELING MYSELF A PARTY FOR SINGLES AND THEIR FRIENDS
FT. KIMORA BLAC (RUPAUL'S DRAG RACE) WITH SUNNY KIRIYAMA AND TYGRA SLARIL. MUSIC BY DJ DIME AND LARRY PEACE (THE WUNDA TWINZ)

FEB 15
TURNPIKE TROUBADOURS

FEB 16
REBELUTION
WITH RAGING Fyah

FEB 17
VALERIE JUNE
WITH BIRDS OF CHICAGO

93X THE PIT PRESENTS
FEB 18
MAC SABBATH AND GALACTIC EMPIRE

89.3 THE CURRENT PRESENTS
FEB 21
POLICA AND STARGAZE
WITH DIVIDE AND DISSOLVE, IN // VIA

FEB 22
93X THE PIT PRESENTS
MACHINE HEAD

FEB 23
THE CEDAR PRESENTS
ANI DIFRANCO

93X THE PIT PRESENTS
FEB 24
ARCHITECTS DOOMSDAY TOUR
WITH STICK TO YOUR GUNS, COUNTERPARTS

MAR 02
TUNE-YARDS
WITH SUDAN ARCHIVES

MAR 07
TY DOLLA \$IGN
DON'T JUDGE ME TOUR

MAR 15
AN EVENING WITH THEY MIGHT BE GIANTS

MAR 16
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W/ THE BALLROOM THIEVES

APR 07
TY SEGALL

APR 11
THE WOOD BROTHERS
W/ NICKI BLUHM

APR 13
ECHOSMITH
W/ THE SCORE, JENA ROSE

APR 15
CIGARETTES AFTER SEX

APR 27
FRANZ FERDINAND

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BUILDINGS, THE DAMES, BUTCHER'S UNION, CYSTERS
WEDNESDAY, JANUARY 10

AN EVENING WITH SPAFFORD
THURSDAY, JANUARY 11

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FT. SEAN ANONYMOUS & DJ NAME
W/ WHY KHALIQ, AND MORE
FRIDAY, JANUARY 12

FINDING NOVYON
W/ DUA, STUDENT 1, THIIIIIIIP
SATURDAY, JANUARY 13

FLOBOTS
W/ TROPIDELIC
WEDNESDAY, JANUARY 10

ANDREW BRODER & PEOPLE
2018 RESIDENCY FOR MUSIC AND ACTION
W/ deM critics, STRANGE RELATIONS, NICK JORDAN, TEKK NIKK, FEELFREE HIFI
THURSDAY, JANUARY 11

WHEN WE LAND
ALBUM RELEASE SHOW
W/ MAPLE & BEECH, BEN NOBLE
FRIDAY, JANUARY 12

JACKIE VENSON
W/ JESSICA MANNING
SATURDAY, JANUARY 13

THE CACTUS BLOSSOMS
RESIDENCY
W/ JACK KLATT
MONDAYS IN JANUARY

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W/ MIMICKING BIRDS, SUNBATHE
WEDNESDAY, JANUARY 17

KPW LP RELEASE PARTY
W/ KV, MEGATRON, ISHY JUAN, EZI BEATS, HOSTED BY LVNDSCVPS
SUNDAY, JANUARY 14

DREAM OF THE WILD, FROGLEG (TRIO), AND FRANCE CAMP
MONDAY, JANUARY 15

YUMI ZOUMA
W/ JOUR, PHANTOM HEART
TUESDAY, JANUARY 16

ASHLEY GROVES
ALBUM RELEASE SHOW
W/ MINA MOORE, SEABERG
WEDNESDAY, JANUARY 17

POKEY LAFARGE
W/ INDIANOLA
FRIDAY, JANUARY 19 & SATURDAY, JANUARY 20

CHARLIE PARR
RESIDENCY
W/ CHICAGO FARMER
SUNDAYS IN JANUARY

CAITLYN SMITH
THURSDAY, JANUARY 25

THE BAD MAN AND GABE BARNETT & THEM ROUNDERS
W/ ALLY MATSON
FRIDAY, JANUARY 26

SAMANTHA FISH
SATURDAY, JANUARY 27

THE LIL SMOKIES
TUESDAY, JANUARY 30

UP NEXT PALACE THEATRE

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JAN 13
BIG HEAD TODD AND THE MONSTERS
W/ RONNIE BAKER BROOKS

JAN 20
RED BULL CRASHED ICE AFTERPARTY
W/ PAPER DIAMOND, SHREDDERS, MIKE 2600

FEB 09 + 10
PORTUGAL. THE MAN
W/ TWIN PEAKS

FEB 22
GALACTIC WITH LETTUCE

FEB 23
JUDAH & THE LION
GOING TO MARS TOUR
W/ COLONY HOUSE, TALL HEIGHTS

FEB 24
WALK THE MOON
W/ COMPANY OF THIEVES

MAR 02
MIGUEL
W/ SIR, NONCHALANT SAVANT

MAR 17
AN EVENING WITH GLEN HANSARD

UP NEXT OTHER VENUES

TENNIS
W/ OVERCOATS
FINE LINE
THURSDAY, JANUARY 11

ALEX AIONO
FEELS LIKE TOUR 2018
W/ TRINIDAD CARDONA
THE CEDAR
SATURDAY, JANUARY 13

TRIBAL SEEDS
ROOTS PARTY
W/ THE GREEN, SAMMY J, LEILANI WOLFGAMM
THE CABOOZE
THURSDAY, JANUARY 18

DESTROYER
W/ MEGA BOG
FINE LINE
THURSDAY, JANUARY 18

RORY SCOVEL IN A PROPER GANDER TOUR
W/ ZACH MARTINA
THE CEDAR
WEDNESDAY, JANUARY 24

MAKO
BREATHE TOUR
W/ NIGHT LIGHTS
FINE LINE
SUNDAY, JANUARY 28

JOSH RITTER & THE ROYAL CITY BAND
W/ HER CROOKED HEART
FITZGERALD THEATER
WEDNESDAY, JANUARY 31

KIMBRA
THE PRIMAL HEART TOUR
W/ KING, ARC IRIS
THE CEDAR
MONDAY, FEBRUARY 5

BENJAMIN CLEMENTINE
FINE LINE
WEDNESDAY, FEBRUARY 7

POPPY.COMPUTER
TOUR 2018
THE CEDAR
THURSDAY, FEBRUARY 8

ENTER SHIKARI
W/ SINGLE MOTHERS, MILK TEETH
AMSTERDAM BAR & HALL
SATURDAY, FEBRUARY 10

EMANCIPATOR ENSEMBLE
'BARALKU' TOUR
W/ FLAMINGOSIS
FINE LINE
SATURDAY, FEBRUARY 10

LOTUS
W/ MARVEL YEARS
FINE LINE
SUNDAY, FEBRUARY 11

ROSTAM
W/ JOY AGAIN
FINE LINE
WEDNESDAY, FEBRUARY 14

COIN
THE NORTH AMERICAN TOUR 2018
W/ THE ACES
FINE LINE
SUNDAY, FEBRUARY 25

PROPAGANDHI
W/ IRON CHIC, LA ARMADA
FINE LINE
THURSDAY, MARCH 1

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COURTESY OF BLACK LABEL MOVEMENT

CONTINUED FROM FRIDAY ►

DANCE

BLACK LABEL MOVEMENT

THE RITZ THEATER

After performing at the Cowles Center for the last five years, Black Label Movement heads to the Ritz in northeast Minneapolis this year. This January show highlights how the company keeps audiences on their toes through collaborations with scientists, artists, and movers of all kinds. BLM's two-week, eight-performance season will offer two premieres. "Animal Velocity" was developed as part of James Sewell Ballet's Ballet Works series, and "I am a rope, bringing this down....," was made with textile artist Anne Swan. Swan's work will also be seen as part of a concurrent gallery exhibition that includes past BLM collaborating artists Lara Hansen and Bill Cameron. Repertory pieces returning to the stage include "Hit," a gravity-defying exploration of physics and violence from 2011, and "Merge," created with Afro-Brazilian company Contempo Physical Dance in 2016. 7:30 p.m. Wednesday through Saturdays; 2 p.m. January 20; 4 p.m. Sunday, January 21. \$20. 345 13th Ave. NE, Minneapolis; 612-339-3003. **Through January 21 —SHEILA REGAN**

SATURDAY 1.13

THEATER

ISHMAEL

JUNGLE THEATER

The Jungle Theater's 2018 season opens with what's either a one-man or a four-man retelling of *Moby Dick*, depending on whether you count the

three bluegrass musicians who share the stage with the narrator. Leo Geter, whom you may remember as Rich from *Footloose*, writes and directs this play, which evolved from a 2015 Fringe show called *White Whale*. As Jim Parker, Nate Sipe, and Kevin Kniebel (the latter two members of Pert Near Sandstone) provide a soundtrack, a middle-aged Ishmael (Jack Weston) recounts the unforgettable adventure he had in his youth. "It gives the audience an experience close to what it's like reading the book," explained Geter in a promotional video. "It's kind of overwhelming, and then it just sort of leaves you, drops you, and you're left to contemplate the vastness of the story, of the universe, what's transpired, and the desire we all have to seek out something beyond ourselves and experience the unknown." 7:30 p.m. Tuesdays through Sundays; 2 p.m. Sundays. \$35-\$45. 2951 Lyndale Ave. S., Minneapolis; 612-822-7063. **Through February 4 —JAY GABLER**

THEATER

THE LAST FIVE YEARS

ARTISTRY AT BLOOMINGTON CENTER
FOR THE ARTS

Drawing on his own life, writer/composer Jason Robert Brown sought to depict both the euphoria of falling in love and the heartache that can ensue. *The Last Five Years* approaches the theme through a time-splintered storyline. The piece alternates between the perspectives of Cathy and Jamie, a couple in their early 20s. Brown throws in a further twist with Jamie recounting their relationship from the beginning to the end, whereas Cathy remembers their time in reverse, envisioning their story from the end to



ASHELY PEIFER, MOONGLOW

ART/GALLERY

FUSE/SURPRISE PARTY

ROSALUX GALLERY

Ashely Peifer's mixed-media works juxtapose shape and pattern on panels. Tara Costello explores our notions of horizon lines in her paintings, through compression and expansion. Together, they'll launch Rosalux Gallery's 2018 exhibition schedule. Peifer's almost childlike forms—which conjure references to hula hoops, scalloped collars, wrapping paper, jump ropes, and candy—are infused with a sense of nostalgia that nudges viewers into memory. Conversely, in her paintings, Costello combines mark making and rich colors and textures in abstract expressions of time, place, and perspective. There will be a public reception from 6 to 9 p.m. Saturday, January 13. Free. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through January 28 —CAMILLE LEFEVRE**

the beginning. Only at the point of the wedding do their narratives intersect. The vibrant score regularly interjects levity, emphasizing that the joy of the present isn't dampened by the eventual future. Under the guidance of director Elena Giannetti and musical director Anith Ruth, this energetic new staging from Artistry features Aly Westberg O'Keeffe and Ryan London Levin as the imperfect lovers. The show is in previews Friday, January 12. 7:30 p.m. Thursdays through Saturdays, plus some Wednesdays; 2 p.m. Sundays. \$12-\$41. 1800 W. Old Shakopee Rd., Bloomington; 952-563-8575. **Through February 11 —BRAD RICHASON**

SUNDAY 1.14

BEER/DOGS

PUPPY BOWL PRE-SUPER BOWL PARTY

BENT BREWSTILLERY

Just because the patios are closed doesn't mean you can't take your dog out for a drink, as local brew pubs

have been hosting canine-friendly happenings well into the dead of winter. This Sunday, Bent Brewstillery welcomes you and your fur baby out to pre-game before the big event: Animal Planet's Puppy Bowl. (Oh yeah, and the Super Bowl.) At this happy hour, football jerseys are encouraged, and there will be prizes awarded to those who come demonstrating their team spirit, whether four- or two-legged. You can pick up a jersey for your pup, too, with all proceeds from sales benefiting No Dog Left Behind. Every pint sold will also raise a \$1 for the cause. 2 to 5 p.m. Free. 1744 Terrace Dr., Roseville; 844-879-2368. **—JESSICA ARMBRUSTER**

DANCE

FOUR DANCES

BRYANT-LAKE BOWL THEATER

Wondering who to watch on the local dance scene in 2018? Try this group of young self-starters, whose creativity isn't reserved solely for movement on a concert stage; some of them are also filmmakers, scholars, administrators, actors, musicians, and singers. When Julia Gavin Bither, Non Edwards, Laura Levinson, Kerry Parker, and cohorts cram onto Bryant-Lake Bowl's tiny stage, expect a mixed-media sensation that breaks boundaries, traverses genres, eliminates gender, and boldly investigates the cultural status quo. There will be lots of movement created by these four emerging choreographic voices. 7 p.m. Sundays and Mondays. \$8-\$15 sliding scale. 810 W. Lake St., Minneapolis; 612-825-3737. **Through January 22 —CAMILLE LEFEVRE**

TUESDAY 1.16

PARTY

SUGAR CUBE ICE PALACE

MIDPOINTE EVENT CENTER

In late January, the Saint Paul Winter Carnival will be constructing a massive ice castle to dazzle all who visit. Before that massive project gets underway, folks will be creating their own magic structures out of sugar cubes. Saccharine architects are welcome to work solo or in teams, and flashy digs using movement and lights are encouraged. The results will be showcased this Tuesday at the Midpointe Event Center, with all proceeds benefiting the Saint Paul Festival and Heritage Foundation. The party will also include drinks, food samples, and live music. Find tickets at web.saintpaulchamber.com. 5 to 7 p.m. \$10. 415 Pascal St., St. Paul. **—JESSICA ARMBRUSTER**

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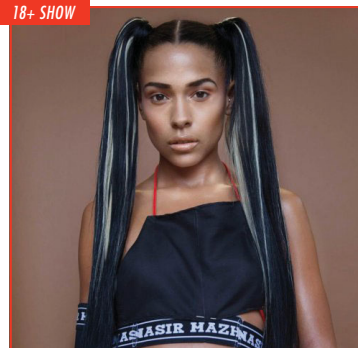
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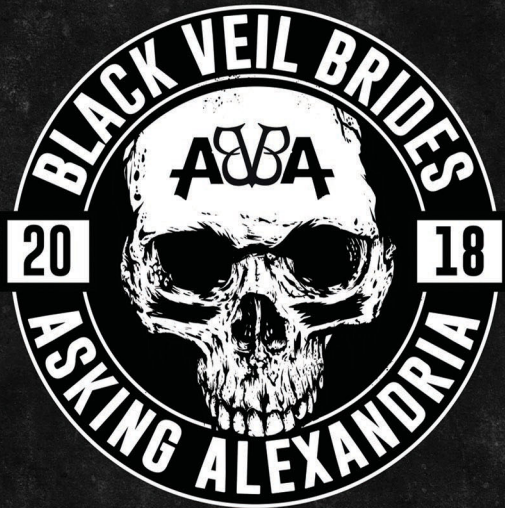
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10 MOVIES TO LOOK FORWARD TO IN 2018

Hope you like superheroes



Taraji P. Henson
in *Proud Mary*

DANA STARBARD

BY TONY LIBERA

Last year was a banner year for movies, with remarkable pictures in every genre making their way to the silver screen. This year doesn't look like it'll be a match, but there are a few films worthy of hype—and a slew of new superhero movies.

The Post, Jan. 12

Steven Spielberg's latest flick covers the events surrounding the Pentagon Papers, focusing on the Washington Post's then-publisher Kay Graham (Meryl Streep) and editor Ben Bradlee (Tom Hanks) as they go head to head with the U.S. government. A Streep-Hanks-Spielberg team-up not your cup of tea? Consult a neurologist and go anyway for the gloomy modern parallels.

Proud Mary, Jan. 12

Those with an affinity for shoot-'em-ups will be into this movie about a hitwoman raising a boy she orphaned. While director Babak Najafi's past work doesn't inspire

confidence, star Taraji P. Henson is solid. Her talent, combined with an intriguing plot, makes *Proud Mary* worth a shot.

Early Man, Feb. 16

If you had weird parents in the early '90s, chances are you stumbled upon a VHS set of *Wallace & Gromit* and inexplicably fell in love with its British goofiness. With *Early Man*, *W&G* creator Nick Park finds himself exploring prehistoric squabbles in all their stop-motion intricacy. Park's pretty much a sure thing, so definitely see it if you haven't been frozen in a polar vortex by then.

Black Panther, Feb. 16

Black Panther marks the beginning of 2018's superhero onslaught, but don't sleep on it because of Marvel fatigue. It boasts one of the best casts of any movie in years, with Chadwick Boseman returning as King T'Challa and Michael B. Jordan, Lupita Nyong'o, Andy Serkis, Forest Whitaker, and Angela Bassett—to name a few—rounding out the picture. Not to mention wunder-kind director Ryan Coogler running the show. The hype is real.

Isle of Dogs, March 23

After nine years, Wes Anderson returns to stop-motion with *Isle of Dogs*. His previous go, *Fantastic Mr. Fox*, was unexpectedly one of Anderson's best movies, so this tale of exiled pooches nears the top of the must-see list.

Lean on Pete, March 30

If A24 puts out a movie, you should see it. The near-perfect production and distribution company was responsible for *Lady Bird*, *The Florida Project*, *The Disaster Artist*, and about 10 other standout movies last year alone, which means we can safely bet on this story of a racehorse headed for the glue factory and the boy trying to save him.

New Mutants, April 13

The mere fact that Fox is toying with different genres inside the Marvel sphere is cause for celebration. *New Mutants* is ostensibly an X-Men horror movie, and if it succeeds, we might finally get away from the universal world domination plot lines.

Avengers: Infinity War, May 4

So begins the culmination of everything

Marvel Studios has put into play over the last decade. *Infinity War* will see the Avengers (and Guardians of the Galaxy) finally battling Thanos directly. And it marks the end of this phase in the Marvel Cinematic Universe, so you know they're pulling out all the stops.

The Incredibles 2, June 15

Pixar's playing *The Incredibles 2* close to the vest, but as with A24 movies, there's studio pedigree here. The original *Incredibles* is one of Pixar's finest, so we have high hopes for the sequel.

Spider-Man: Into the Spider-Verse, Dec. 14

That's right—another Spider-Man movie! It's certainly a bit ridiculous, especially following *Venom*'s release in October, but the animated *Into the Spider-Verse* will flesh out the story of Miles Morales, a black, Puerto Rican web-slinger from an alternate-universe New York. There's a rightful demand for more representation in superhero movies, and this is a step in the right direction. Though we'll never give up on our dream of a Donald Glover Spider-Man movie. **G**

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THEATER

INHERIT THE WIND

Voysey quietly ponders a crooked legacy



MATT KARST PHOTOGRAPHY

BY JAY GABLER

Fair warning for those who are glad to be done with holiday shows: Mosaic Productions is springing one more on us with *The Voysey Inheritance*.

Admittedly, it's not a very merry Christmas for the Voyseys, who've just learned that their dear departed paterfamilias was a colossal fraud. Maybe it was just as well to hold this show until the new year.

Mosaic Productions debuted a year ago with *Almost, Maine*, a strong staging of an insubstantial play. For its third production (the second was the well-received Fringe show *Gruesome Playground Injuries*), the company returns to the Tek Box with a far more sophisticated script. Harley Granville-Barker's 1905 play is effectively adapted and directed by Michael Dufault, for a show that's not flashy but ultimately absorbing.

In the first scene, London financier Trenchard Voysey (George M. Calger) breaks it to Edward (Taylor Evans), his son and business partner, that the family business has been built on illegal shenanigans for the past two generations. Both Trenchard and his father invested company funds for personal gain, with the result that much of the capital invested by clients like their family friend George Booth (Hazen B. Markoe) is no longer at hand.

When Trenchard dies, Edward faces a decision. Does he declare bankruptcy and face potential prosecution, or does he carry on and try to right his forebears' wrongs over time? By the standards of the stage, that's a fairly subtle moral crisis. The same goes for the decisions faced by his siblings,

THE VOYSEY INHERITANCE

JSB Tek Box at Cowles Center
528 Hennepin Ave. #215, Minneapolis
mosaicproductionsmn.com; through January 14

who Edward suggests should return the significant amounts of ill-gotten money given to them by their father.

With no one getting shot or chased or even drunk, Dufault and his cast have to create sharply drawn characters whose diverse reactions to their state of affairs will hold the audience's interest. They trust their viewers' intelligence, and that pays off.

At the play's opening, Trenchard, Booth, and the Voysey son who is also Booth's namesake (Daniel Kristian Vopova) are holding forth with a convincingly obnoxious sense of entitlement. By show's close, the humbled Edward is in quiet conversation with his cousin Alice (Heather Burmeister). That progression is key to the play's effect: It's like how teachers lower their voices when they really want to get your attention.

The set is simple but effective, layering spaces so we can see the reactions of background characters. Reactions, small and large, are key to this play, creating nice moments such as the look on the face of Booth Voysey's wife (Mariah Christensen) as her pretentious husband drops some would-be wisdom about marriage.

Not all the performances are so spot-on, but all in all this is a strong staging of a smart script. Your brain will be so consistently exercised, you might be surprised to discover that these tenderly drawn characters have laid claim to your heart as well. **C**

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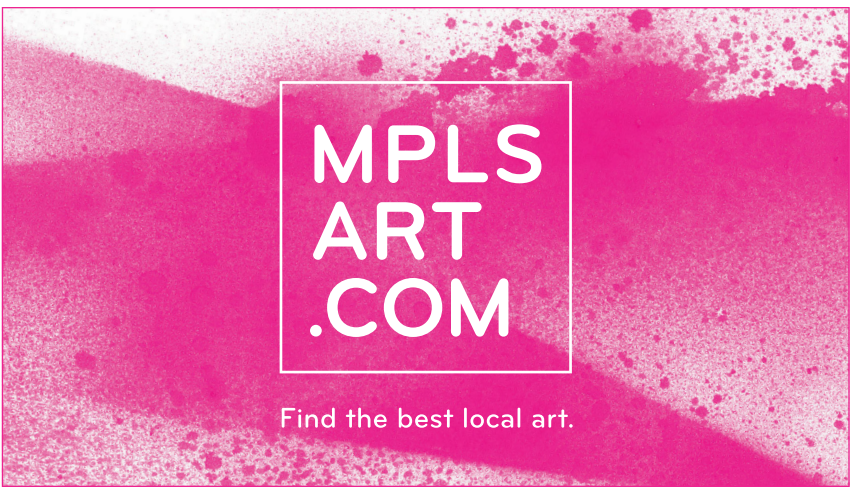


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What's your New Year's style resolution?

Let's get fine. Let's slay and be fine and flirty after 30.

One thing in your closet you can't live without?

A denim jacket.



ANIKA BOWIE

25, JUVENILE JUSTICE TRANSITION COORDINATOR, CRIMINAL CO-CHAIR FOR MINNEAPOLIS NAACP

What are you wearing?

Dress from Macy's, coat from Nordstrom.

Describe your style:

Glamorous, classy, sophisticated, royalty, Nubian. My style is my therapy. I dress to look good and feel good.

What's your New Year's style resolution?

Simple.

One thing in your closet you can't live without?

A smile.



JESSICA FRANKLIN

30, MARKETING MANAGER

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ASOS dress, shoes from DSW.

Describe your style:

Classic chic, but I like to stay on trend.

What's your New Year's style resolution?

To make more bold moves and take more risks.

One thing in your closet you can't live without?

I love turtlenecks.



ASHLEY DAVIS

32, OFFICE ADMINISTRATOR

What are you wearing?

Nasty Gal top, pants from Primp, Nine West shoes.

Describe your style:

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7pm : kfai house party presents
mother banjo
9:30pm : brady perl

thu : january 11
9:30pm : warning shapes (ep release)
of the orchard

fri : january 12
7pm : laura and sean's
movie and music trivia
10pm : the add-ons, rad owl,
the farsights, the mondale riot

sat : january 13
6pm : 331club and insight brewing present:
• the lit up stringfest •
the pistol whippin party penguins
the gentlemen's anti-temperance league
stringdingers , the lowland lakers,
barbaro, no tent, the beavers

sun : january 14
2-4pm : dr. sketchy's anti-art school
8pm : trivia mafia

mon : january 15
8pm : the roe family singers
10pm : doug otto and friends

tue : january 16
7-9pm : t.e.e. - tuesday, early evening.
john stojevich / poetry
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Pleasure Horse

• 9pm door • \$5 •

SATURDAY, JANUARY 13

The Revenge Wedding
Better Years, Night of Joy

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TUESDAY, JANUARY 16

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THE CENTER OF THE SCENE

Inside Nick Hensley's 12-year mission to showcase Minnesota-made tunes, one songwriter at a time



Nick Hensley

KELSIE HENSLEY

BY JIM WALSH

It's another Wednesday night at the Aster Café, and about 60 patrons are staving off the December cold with mulled wine, hot toddies, whiskey, and warm meals. Outside the windows behind the stage, winds whip up from the frozen Mississippi, and a horse-and-buggy trots past on the cobblestone street—a romantic backdrop to the sight of a single guitar-wielding man sitting behind the soundboard.

Few in the boisterous room pay attention when he starts to sing, but slowly and steadily, the chatter subsides. His husky voice implores all to listen, and as they do the man epitomizes the age-old ritual and role of the troubadour, experienced in both bars and life, and the power of a single soul to hush a room with just voice and guitar.

"I think the raspy voice kind of cheats through at first," says the singer, Nick Hensley, sitting in the Aster's River Room earlier that day. "But then after about a minute that goes away and so hopefully eventually you

hook 'em with something other than that initial shock of, 'Whoa, that guy doesn't look like what he sounds like.'"

Hensley has spent the last 12 years providing stages for himself and other up-and-coming songwriters. He organizes and hosts the Minnesota Songwriter Showcase series (Sundays at Plums in St. Paul and Wednesdays at the Aster in Minneapolis) and hosts the MNaked songwriter series (one Saturday a month at Flat Earth Brewing and one Thursday a month at the Green Lantern in St. Paul). Both events have become the lifeblood of the ever-fertile Twin Cities singer-songwriter scene.

"Late 2005 is when we first started, but it didn't take off right away," says Hensley. "It took a long time, and a lot of doing it for free. And not that we pay the mortgage now, but it took a long time for us to convince [bar owners and sponsors to support it], and now it's grown into something that I realize is as important to me as it is to other people: provide quality sound and make it really easy. I'd been to a bunch of

open mics that I didn't really care for, where the [host] just [introduced a songwriter] and then went outside and talked to his friends and didn't listen and didn't care. That drove me crazy."

Hensley cares. Seriously. He introduces, listens to, and pays performers for their time—no small feats in clubland. Ask any of the area singer-songwriters traversing the solo road and they'll likely tell you that ripping their hearts open in front of strangers for few people and fewer dollars can be an alternately lonely, exhilarating, meaningful, and humbling experience. Hensley knows as much, and his encouraging words and respectful demeanor provide comfort and courage.

"He creates a safe environment for people to come, whether they've been doing it a long time and they know everybody in the room or whether it's their first time," says songwriter Graham Bramblett, who sits at the bar as Hensley turns the mic over to the first songwriter of the night. "I've been a regular since 2013. I was really at a point

where I wasn't writing a lot and I had some insecurity about what I was doing as far as songwriting, and it created a consistency and rhythm for me to challenge myself, like, 'You need to get out and you need to play.' By doing that I met other songwriters and they said, 'Hey, I've got a slot. You should come play a show with me.' So a lot of really good energy flows from the songwriters' nights, and Nick is kind of the nexus of the scene."

It's an oft-repeated accolade among area singer-songwriters, be it up-and-comers or vets who've broken through to media coverage and radio airplay. As songwriter Averil Bach puts it, "The singer-songwriter community here is well and warm, like a down comforter, and Nick has a constant invitation to get as many people under that blanket as possible."

"He's not like, 'This is my kingdom, my fiefdom.' He's, 'This is everybody's,'" says songwriter Doug Collins. "For as busy a musician as he is, he is the most supportive person I know—to everyone. He's really fostered this community that so many of us singer-songwriters rely on, both for gigs and basic human emotional sustenance. He honestly cares about every single person that goes up there, and he wants them to succeed. He'll background sing or play harmonica or do whatever or do nothing if that's what you want. He's a very sympathetic musician and person."

Hensley grew up in Detroit and Chicago, where he attended a Waldorf school and was first introduced to music. He moved to the Twin Cities to attend St. Thomas in the '90s, but dropped out to sing in the District, a college-rock band that regularly played the Fine Line and other Midwestern clubs. After the District split up, he picked up the guitar and started writing solo songs for the first time in his life, but he missed the community of a band, and so his collective Love Songs for Angry Men was born—along with a desire to bring songwriters together.

Now 41, the newly married Mac-Groveland homeowner helps make ends meet with day gigs as a voice-over artist, jingle writer, and club booker. He's unassuming about his role as a scene-maker, and he stammers away praise before it even hits the ether.

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MUSIC

"I hope I don't make myself out to be anything that... I think that it's all of us together," he says, post-stammer. "There's a solid crew of 30 to 40 that I see month to month, and tying all these genres together and seeing all these people start bands is really cool. It's not even the scene or specific genres—it's just a bunch of people that care about something coming together to even have a scene. Because you can see that things are closing and changing rapidly, and that's a scary thing, so I think we all... I'm just proud to be a part of something once in a while."

Still, why does he do it? Most songwriters who choose the solo route prefer solitude and the freedom of a one-person operation;

most musicians don't carry an entire scene on their shoulders. But Hensley has made the act of championing artists into a gift that gives back.

"I love to keep busy. Like, I get anxiety attacks on the beach—not when my head's in the game," he concluded. "But I'm so afraid that I'm annoying. I literally have [sent] strange texts like, 'Thank you for letting me text and tag you throughout the years, thank you for loaning us your talent, I apologize for the texts.' But this is where we are, and this is what we have to do. And now part of it is, I get to watch all these great people from when they first started to now they're blowing up. We all get a kick out of it." **EP**

CRITICS' PICKS

FREE BASED

CABOOZE, FRIDAY 1.12

Memphis rapper Xavier Wulf, who headlines this FreeMinds Entertainment presentation, bridges the menacing aesthetic of Three 6 Mafia and the sound of today's trap rap. His influence is underappreciated—he was one of the earliest artists to embrace and blow up on SoundCloud, even claiming to be the first act to cash checks from the platform. Also performing: Lil Tracy, frequent collaborator of late emo-rapper Lil Peep; Atlanta Auto-Tune enthusiast Polari; Memphis' IDontKnowJeffery; and locals including Devon Reason, Student 1, and FreeMinds artist GainesFM. 18+. 9 p.m. \$25-\$30. 917 Cedar Ave., Minneapolis; 612-338-6425. —MICHAEL MADDEN

SEAN ANONYMOUS BIRTHDAY SHOW

7TH ST ENTRY, FRIDAY 1.12

As he's done every year since 2007, Sean Anonymous, whose humbly introspective yet assured lyricism has made him a mainstay of T.C. rap, has put together a special show for his birthday. This year's party celebrates emerging local talent, including performances by Why Khaliq, three months past the release of his brilliantly written concept album *The Mustard Seed*, and Cashinova, the Stophouse Group signee poised for a big 2018. 18+. 8 p.m. \$8-\$12. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

YUMI ZOUMA

7TH ST ENTRY, TUESDAY 1.16

Led by singer Christie Simpson and her wispy, sneakily catchy presence, this Lorde-approved New Zealand dream-pop outfit have improved steadily since their 2014 debut. The band members scattered across the globe after their high school years but



AARON LEE

reconvened in New Zealand to record last October's *Willowbank*. Their most intimate release yet, it's no less gorgeously ethereal than their previous records. With *JOOR* and *Phantom Heart*. 18+. 7 p.m. \$12-\$14. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

ROY HARGROVE QUINTET

DAKOTA JAZZ CLUB, TUESDAY 1.16 AND WEDNESDAY 1.17

Since emerging in the late '80s with a more straightforward style than fellow trumpeters and early peers like Terence Blanchard, Roy Hargrove has become one of the most acclaimed and exploratory players in contemporary jazz. While he's played on masterpieces by Common, Erykah Badu, and D'Angelo, he may have done his best work with the Roy Hargrove Quintet, the combo that made the 2008 magnum opus *Earfood*. 7 p.m. and 9 p.m. \$25-\$40. 1010 Nicollet Ave., Minneapolis; 612-332-5299. —MICHAEL MADDEN

Daddy Like

Am I too old to be dating a 22-year-old?



Dan Savage

I'm a 67-year-old gay man. After a breakup 15 years ago, I believed the possibility of emotional and sexual intimacy with a partner was over for me. Then a couple of months ago, my desire for sexual contact increased dramatically. For the first time, I began using apps, and I felt like the proverbial kid in a candy store; it seemed strangely similar to when I first came out in San Francisco's Castro neighborhood in the early 1970s. Also, I was surprised—not unpleasantly—by the whole Daddy phenomenon, never imagining that this old face and body would interest younger men. You can probably guess what happened next: I was contacted by a 22-year-old man who revealed himself to be mature, intelligent, sweet, and, fatally, the physical type that arouses me most. I fell hard, and he seems to like me too. Am I a creep? A fool? Is my judgment impaired?

DUMB AND DADDY

Thesexy “Daddy” thing—which has always been with us—seems to be undergoing a resurgence. Perhaps our omnipresent abusive orange father figure is giving us all daddy issues that are manifesting (in some) as a burning desire to service kinder, sexier, more benevolent daddies. Or perhaps the internet is to blame—not for creating more people interested in intergenerational sex and/or romance, but for making it easier for people to anonymously seek out the kind of sex and kinds of sex partners they truly want. Even if the initial looking is anonymous, DAD, discussing one's desires with others who share them helps people grow more comfortable with their desires and themselves—nothing melts away shame quite like knowing you're not alone.

That said, DAD, if the affections of a consenting adult 40-plus years your junior is your particular perk of aging, go ahead and enjoy it. Keep your expectations realistic, don't do anything stupid (see Father Clements, below), and acquaint yourself with my constantly updated and revised Campsite Rule: When there's a significant age and/or experience gap, the older and/or more experienced person has a responsibility to leave the younger and/or less experienced person in better shape than they found them. No unplanned or planned pregnancies, no sexually transmitted infections,

no leading the younger partner to believe “forever” is likely. Do what you can to boost their knowledge, skills, and self-confidence while you're together, and do your best to stick the nearly inevitable dismount—the chances that you'll be together forever are slim, but you can forever be a friend, mentor, and resource.

While the age difference will creep some out, DAD, that doesn't mean you're a creep. Worried about infatuation-impaired judgment leading you to do something foolish? Ask a few trusted friends to smack you upside the head if you start paying his rent or lending him your credit cards. Just as you don't want to take advantage of this young man, DAD, you don't want to be taken advantage of either. We associate age with power, but youth and beauty confer their own kinds of power, and that power can be abused—it can also lead seemingly sensible men to sign their life savings over to 24-year-old Romanian “models.”

For example: “A 79-year-old retired priest has been left heartbroken and homeless after his 24-year-old husband left him just after their home was put into his name,” LGBTQ Nation reported. “Philip Clements sold his home in Kent, England, for £214,750, before moving to Romania and purchasing an apartment for the couple to live in in Bucharest. He signed over the property to Florin Marin, so that Marin would have security after he passed away... Marin broke things off just weeks after the apartment was put in his name, and Clements found himself homeless.”

Keep Father Clements' sad story in mind, DAD, but don't be paralyzed by it. There are lots of examples of loving, lasting, non-creepy, non-foolish relationships between partners with significant age gaps out there. So enjoy this while it lasts, and if things start to get creepy—if he starts shopping for an apartment in Bucharest—then you'll have to pull the plug.

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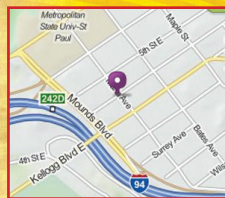


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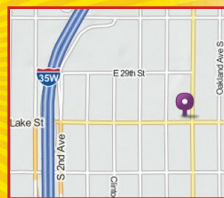
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